IN THE PARIS SALON.

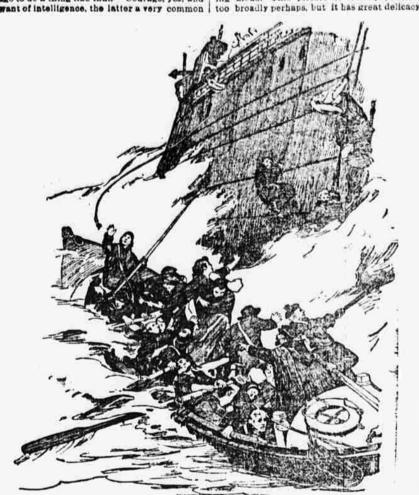
the Exhibition of 1889.

Drawings of Some of the Works of the Best Artists.

PARIS, May 1 .- Without preamble or profession of faith let us enter the Salon of 1889 and note, in the order in which they are pre-sented by the hazards of classification and sented by the hazards of classification and hanging, the most striking out of the 2.771 oil has paintings exhibited in the Palais de l'Industrie. In the large square room at the head of the In the large square room at the head of the staircase the place of honor has been given to the "Triumph of Bacchus," by Carolus Duran. When this picture was brought before the jury of admission the artist's colleagues were so geraniums on the sill. Under the window is a of admission the artist's colleagues were so geraniums on the sill. Under the window is a surprised and disappointed that no one could table and under the table a chance for studyforce himself to offer to Carolus even a com-monplace compliment of congratulation. At last Duez. I am told. broke the silence by saying to Carolus: "All the same it requires cour- on the table, is another peasant woman readage to do a thing like that." Courage, yes, and

dirty old room in the Rue des Prêtres Saint-Germain l' Auxerrois, a miserable catty-cor-The Interesting Paintings of with, and chairs and furniture of the state of the sta width, and chairs and furniture of the cheapest and most old-fashioned 1850 style. The joverty and paltriness of the editorial room forms a strange contrast with the bril-A DESCRIPTIVE CRITICAL REVIEW.

Hant staff, whose forty portraits M. Bernud has grouped very skilfully on his canvas—Renan, Jules Simon, John Lemoine, Paul Bourget, Jules Lemaitre, Melchfor de Vogné, and a score of other celebrities of literature. In this same room two American pictures are placed on the eye line—a landscape by Ch. H. Davis and "La Lecture," by George W. Cohen. Mr. Davis's landscape is an evening effect on the edge of the forest of Ramboulliet, with the horizontal sun's rays gliding the tree tops and the heather-clad, sandy foreground, a very ing demi-teinle and the luminous obscurity of shadow. To the left of the table is a peasant woman sewing; to the right, resting her elbows ing aloud. This picture is broadly painted,



Bacchus" is like a poor picture by Makart | To be noticed also is a portrait of two boys by minus the golden yellow varnish. It is silly, it Carolus Duran, aristocratic boys with long is vulgar, it is painty. Bacchus, standing on a curly hair, black silk stockers, and deep blue chariot drawn by nude men with skins round their loins and accompanied by a turbulent crowd of fauns and nymphs, advances in a con-ventional landscape of blue hills, indigo sea. end green trees unknown to the botanist. In the foreground one of the men dragging the chariot stops and turns to kiss a nymph. It is a curious fact that Carolus, who has done many dashing and brilliant figures and groups, has never yet succeeded in a composition. His back studio in the Passage Stanis-ias is full of abandoned essays of pictures.

In the centre of the panel, opposite the Carolus, is a huge picture by Albert Dawant, an important and successful effort, representing the passengers of an ocean steamer taking to boats. Our sketch will give an idea of clever work and moving incident. Yet another for the staircase of the new Sorbonne, represlege of Metz in 1553-an excellent piece of

painters. "The Triumph of | of tone and refined qualities of pearly grays. velvet blouses, admirably painted, as we might have expected, for it is Carolus who first formulated that profound aphorism which has had such an influence on contemporary art: " Pas de peluche, pas de peinture."

In the next room, which bears the number 16, the first favorite for the needs of honor, exhibits his two pictures. "Madone" and "Bretonnes au Pardon." The favorite's name is P. A. J. Dagnan-Bouveret. The "Madone" represents the Virgin draved from head to foot in a white drugget robe of monastic cut, with tight sleeves and a sort of lead or cowl cover-ing the hair, and leaving visible only the pure oval of a serious iong-featured face. In her arms she holds the divins child swathed in white drugget like herself, and so tightly this dramatic composition, which is full of bound up that the wits wil inevitably give to the picture the caricature title of the "Mahuge picture is Theobald Chartran's panel donna with the silk wom." the more so senting Ambrolse Paré, the great surgoon ty- | roofed over with trailing vines, whose ing up the arteries after an amputation at the green translucid leaves shed over the mother and child cirious green redecorative workin the pale Puvis de Chavannes | flections. The gesture of the Virgin as she tones, which have been adopted by most of the | presses the head of the bale tenderly against modern French artists who do decorativeher cheek is very inlime and touching. Our





swallows fly and dip, rippling the smooth sur-face with the dainty touch of their white breasts. In the conception and composition of this landscape there is something of the daintiness and the exquisite taste of the Japan-

daintiness and the exquisite taste of the Japanese artists.

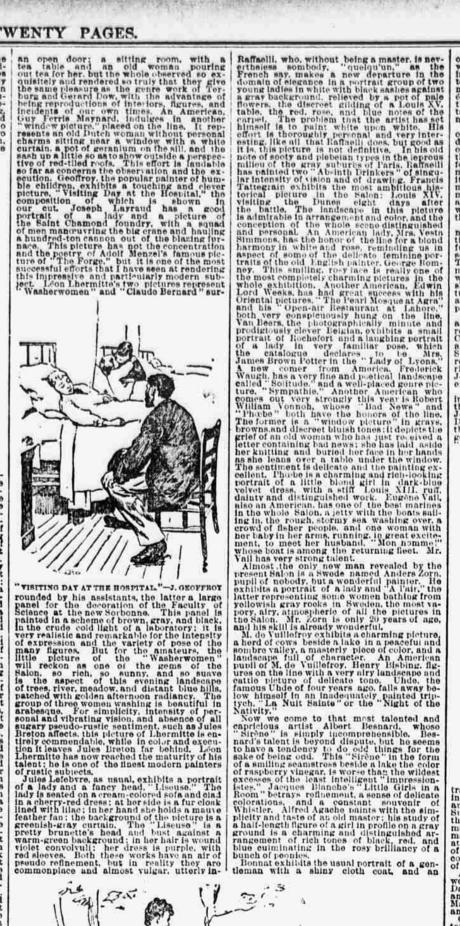
Duez is represented by a small picture of a
mother, a nurse, and a baby at the seaside,
and by a life-size portrait of a lady in a white
hat, white labot, white skirt, and willow-green
jacket, tightly fitting, with a band and silver
buckle round the waist, against a background
of dark-green foliage dotted with roses. This
portrait has marked qualities of distinction,
of elegance, and of fineness of tone. Opposite
hangs a life-size blond group by François
Flameng, his wife and his two baby girls, an
arrangement in amber, gray, and rose of
seductive aspect. The mother, dressed in an
amber Watteau gown over a white tunic,
stands with her back to a Louis XV, console
table, on which is perched one of the little
girls, who leans over her mother's shoulder,



frame, who carries a heavy pot of white chrysanthemums. In the immediate foreground the bare sidewalk with thin streaks of snow contrasting in bright white against the intense black of all the costumes. The whole picture is black, white, and fisch color. To carry realism further than Friant has done in this ploture, seems impossible: it is a passing group of French people of our own days, an amusing group of respectable middle-class people of average intelligence, good manners, honest principles, ordinary people like ourselves. They are going to the cemetery without any affoctation of false sentiment. La Toussaint is what the French call the Fête of the Dead; it is the custom for all decent recopie topay a visit on that day to the graves of their departed friends, and to bring them flowers and mortury wreaths: and then, after a prayer, a tear discreetly shed, a pressing of hands and an affectionate souvenir, they are ready to end the day at the theatre as garjy as they can. Such are the types whom Friant has studied and most vividly rendered with a delicacy of touch, a masterly simplicity, a definitive completeness both of vision and of execution which makes Dagnan's work seem hesitating and laborious. Friant has all Dagnan's qualities of delicate sensitiveness of vision and of skilful painting, but he has also a power of intellect of which Dagnan has not yet given proof, and a sense of humor, which is, after all, a help in many ways. In art it is not enough for a man to be physically gifted with delicacy of vision, or to have acquired absolute mastery of his instruments; he must also have brains, and the more brains the better; and above ail, he must have that rarest of all gifts, taste and as state. Friant is wonderfully gifted, and his work both at this Salon and at the last Salon shows that he has intelligence and esperid. "La Toussaint" classes him definitively among the strongly equipped men of the day. The vividness of the passing group is wonderful, and the young woman carrying the pot of chrysanthemum









sky. The obtrusive plastery execution of Bonnat strikes one as being peculiarly disarreeable in this subject, where the charm should reside in the vibrating delicate color of beautiful flesh. However far we draw buck as we look at the picture, the coarse patchwork facture remains evident. The background of rock looks like coccanut matting; the ground suggests sea foam; the flesh has the appearance of hammered copper, red copper for the man, yellow copper for the woman; the silhouettes are strongly marked with a black line; the modelling is obtained by dark brutal dabs juxtaposed with light patches. Bonnat's painting at the present day is the dearest and the least charming that can be bought. Bouquereau, besides a small genro figure. La Leyon, exhibits a "Cupid and Pysche," which is above criticism, inasmuch as the artist has evidently accomplished all The obtrusive plastery execution of Bon-



at best, only as a subject one of interfacilities school, the choice of such a subject would have been intelligible; at the present day it strikes that he desired; it is an elegant arabeque of the good genre pictures of the Solan are by women; Less fielevalles. By Jeanne are by women; Less fielevalles, by Jeanne for the fiele of fieles of figures against a luminous bark, that he desired figures against a luminous bark, for the fiele of fieles of figures against a luminous bark, for the fiele of fieles of figures against a luminous bark, for the fiele of fieles of "CHEZ UNE CHORISTE "-E, LUMINAIS,

Chevilliard, and Felez. The landscape are very strong, headed by Harpignie Smith, Japy, Schmitt, Nozat, Damove ron, Errazuris, Richet, and Moisson. Trine painters of note are Like, Morion Jousset, Masure, Baudit, Bertholon; it erlanders Mesdag, Clays, and Baerison. In the sculpture department, which incompletely arranged at the time of the chief, works are two equestrian stream of Arc, one by Fremiel, and one Dubols, Mercle's figures of glery and, the Paul Baudry monament, Falgury gorical figure, of Music, Ernest Christianser, Suprème, "skatched in our international control of the chief."



" BAISER SUPBÉME "-ERNEST CHRISTOPRE

"BAISER SUPEÉME"—ERNEST CHRISTOPHE.
tration. This work is one of the rare attemnts in contemporary French sculpture to express an idea that is not commonplace. The "haiser Suprème" may be interpreted in the sense of the eternal pursuit of the ideal, of the chimera that devours flesh and plood and remains unattainable, of the dream that vanishes at the moment when it seems to be on the point of becoming a reality. M. Christophe's group contains something of the intensity of the work of the great men of the Italian Renaissance.

Among the American sculptors who exhibit we may notice Paul W. Bartlett, whose "Indian Dance" is a very clever rendering of movement, and full of science and skill; and Frederick Macmonnies, whose "Diane" is very elegant and finely modelled.

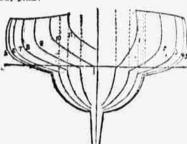
On the whole, the Salon of 1880, while containing no manifestation of transcendent gentus, is rich in interesting works. There is no country but France where the year's artistic production can show so many remarkable and counter but that fritments.

gentus, is rich in interesting works. There is no country but France where the year's artistic production can show so many remarkable and curious pictures. The tendency that triumphs is that of the past lifteen years, namely, the research of truth in the subject and in the color. Modern French art neglects beauty in the sense in which the masters of the past understood the word. There is no effort to compose in the sense in which Botticelli, Ghirlandajo, Titian, Veronese, or lembrandt conceived pictures. In a word, there is little selection, and often very little taste. Nature and reality reign sucreme, often at the expense of poetry and relinement of vision. In the Salon we see excellent portraits, truthful landscapes, innumerable scenes of real life, more especially of the life of the humble, of the peasants, of the workers at trades. Above all we notice, a marked proference for scenes of sadness and misery veited in the mist of uncertain execution and elegiac obscurity, a leaning toward mysterious grayness. After all, when we think of the masters of the past, we must confess that with all their tallent, all their skill in drawing, all their apparent the of the of touch there are very few interest. masses, and interested in the thoughts, the joys, and the sufferings of the masses; they express often with rude strength the scenes which touch them; they are forming for the historians of the future a vest meseum of moral and physical documents a material and psychological iconography of the end of the troubled nineteenth century, in which perhaps posterity will take very small interest, for that matter, we of to-day take very small interest in what posterity will think about our that matter, we of to-day take very small interest in what posterity will think about our selves, but this does not prevent many of us regretting the excessive attention raid to the portraiture of the meaner aspects of reality, and the neglect of that which is grand, refined, delicate, or exquisite.

Theodone Units.

Au Unsinkable Boat,

A great many novel contrivances have from time to time been proposed to render a boat unsinkable, and one planned by J. Nobe Burbery of Cowes deserves notice. Here is the body plan:



The dimensions are: Length over all 21 feet 4 inches; length on L. W. L. 20 feet 3 inches; beam of incide hull, 4 feet 2 inches; beam over all 31 feet 2 inches; draught, 5 feet 6 inches. No, 1 section is 2 feet 4 inches from the lover side of the stem at L. W. L. and No, 10 is at the stern end of the L. W. L. The other sections are 2 feet apart, the overhang of counter being 4 feet. She has a plumb stem. The deteil lines show the continuation of the sections of the lines show the continuation of the sections of the inner hull.

The inside bull is of the ordinary shape of an old 2-tonner, with the two watertight while added afterward. In last, if an ordinary line was added afterward. In last, if an ordinary linener wore taken and happed out 2 feet early side, the same sort of boat would be produced. In appearance on the water she is now size an ordinary beamy 21-foot 1 techen beat with counter, the faying of the hipping being out of saft under water. Mr. Burbery filled the inner had with water, and this left her with over a fact of freeboard, in which condition he said the about in the Solent in rough water, and found her hearily as handy as she is with the laber build a boat which would be with the laber build a boat which would be with manageable and unsukable in the case of shipping heavy seas, and he declares himself satisfied.

Of course the results achieved by Mr. Burbery could be arrived at in a much cheave way by having very hollow sections of the odition Ferry or Windormere type, and their making a fore and aft watertight compartment inside, which could be done by constructing a long gavanized from tack. It would be beat for the transverse steadiness of the beat if the greatest beam were act or only a little above the roal water line, say at about where the fining long gavanized from tack. It would be beat for the real water line, say at about where the fining long gavanized from tack. It would be beat for the roal water line, say at about where the fining.